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Narratological Framework in Heer Waris Shah An Application of Valadimir Propp's Narrative Situations

Kaneez Fatima Syeda

Introduction

Poetry is a kinship between the felt experience and the resources of language whatever language it might be. The question of form in poetry is not limited to the kind of meter or stanza pattern used. With pure poetry it means the inner structure of a piece of poetry; the underlying narratological framework of composition and style. Every language of the world is rich and fertile enough to cater a poetic mind touching the heights of imagination. It is the tinge of imagination, however, which varies from mood to mood; from soul to soul.

When a candle is lit, its light knows no direction, no clime. Its luminosity

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spreads like wave of fragrance equally in all directions either it is east or west. If the world has poets like Milton, Wordsworth and Coleridge in west, equally it has some mighty names in east which deserve to have same claim to be renowned.

One such name is Waris Shah, the Punjabi sufi poet (1722-1792) whose folk-lore verse 'Heer' has much claim to be recognized as great an epic as Homer's Odyssey or Spenser's Fairy Queen. Waris Shah experienced mysticism right from tender age which shaped the focus of his poetry and his creative enterprise witnessed the great realities through the naked eye of imagination. "He repaired to Pakpatan (a town in Punjab) where he is known to have practiced religious austerities and had mystical experiences at the seat of the great sufi savant Sheikh Farid Shakarganj, his spiritual mentor." (Singh, 1988: 8)

History being witness, Heer is the most repeatedly versified tale of Punjabi language. According to the available historical evidences, it was first indited by the Hindu levi poet of Mughal dynasty, Hari Das Harya in Punjabi in 15th century. First Hindi version of this tale was rendered by the poet Gung Bhutt in the regime of Mughal emperor, Akbar whereas first Persian version of Heer is reported to be written by Baqi Kolabi. Before Waris Shah, Heer was written by many poets of different eras in various languages. It is such a popular versified tale which was written even in Prakarat; one of the under-developed languages of the sub-continent (Prakarat is the mixture of old Hindi and Punjabi dialects). The famous Hindu poet Bhai Gurudas Guni has written it in Parakarat, almost 60 years before it was written by Waris Shah. Before him it was composed

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by many in various languages and dialects; at present, however, the versified tale of Heer is famous with the title of 'Heer Waris Shah' because no document of Heer before Waris Shah has such felicity of style and beauty of narrative technique. Waris Shah made it an epic poem; it was he who made it a true romance of Punjab. " His characters are symbolic of human faculties."

(Serebryakov, 1975:55).

Waris Shah's Heer is the criticism on the social evils of his time. He was the keen observer of the prevalent social evils of his time.

" Waris Shah's Heer symbolized expression of man by man. She struggled to wrest her rights from a male-dominated society."(Mirza: n.p)

Waris Shah wrote the love epic of Heer in 1766. First printed edition of Heer Waris Shah, according to Dr. Mohan Singh Deewana, was published in 1851 by Chashma Noor Press Amratsar. It is most probably the mystic vision of Divine love which has made this tale immortal:

" Ishq peer faqir da martaba hai

mard ishq da bhala ranjool mian."(Warsi, 2007:15)

(divine love is the status of selected ones. The receiver of this status is better even if grieved, sir.)

In writing Heer, Waris Shah presents the true image of Divine love. He seems to be the follower of Ibn-ul-Arabi. " Ibn-ul-Arabi went so far as to say that the most perfect vision of God is enjoyed by those who contemplate Him in woman."

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(Nicholson, 1998: 44)

Methodology

This paper tends to analyze Heer Waris Shah on narrative level; how skillfully and masterly the tale is told. The paper is based on the basic narratological concepts proposed by Vladimir Propp(1895-1970) in his analysis of the plot components of Russian folk-tales. Vladimir Propp has worked upon the narrative construction in Russian folk-tales to identify their simplest irreducible narrative elements. He broke up fairy-tales into sections and through sections, he was able to define the tale into a series of sequences that occurred within the tale. According to Propp, usually there is an initial situation after which the tale takes 31 functions. Vladimir Propp used this method to decipher Russian folklore and fairy tales.(Propp, 1958: 25)

The present paper analyses Heer Waris Shah on the model of these 31 functions within the tale. It is an attempt to judge Heer Waris Shah as folk-lore of Punjab to equate it with Russian folk-tales on its narrative level. The paper traces the basic components of plot and narrative framework in Heer Waris Shah. This work is an attempt to suggest the international reading of this epic.

Narrative situations

The very first function given by Propp is ‘ Absentation’ in which a member of family leaves the security of the home environment. This may be the hero or some other member of the family. The story of Heer Waris Shah runs as: Ranjha,

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the hero of the epic is the resident of Takht Hazara; a village of Punjab. He is the youngest son of the chieftain of the village, late chaudri Mauju. Ranjha uses to spend most of his time in merry making, singing and playing on flute. His brothers turn against him because of his lethargy. They take the fertile land after the death of their father and give Ranjha the barren one to plough. Ranjha fails to plough the land. The wives of his brothers ridicule him and ask him snidely that if he has some manly traits he must go and bring Heer Sial of Jhang as his wife by wedding her. Heer is famous for her bewitching beauty in all over the Punjab. The 'Absention' enters the story when Ranjha takes it as challenge and leaves the security of his home to marry Heer, whom he has never seen but the burning flame of love is there in his heart like some divine frenzy. Ranjha leaves home in the pursuit of his beloved:

Rooh chad qalboot jiun widah honda

Tinwain aih darwaish sidharya ee

Un pani Hazaray da qasam kr k

Qasad Jhang Sial chitarya ee

Keeta rizq te ab udas Ranjha

Chalo chal hi jiu pukarya ee.”(Warsi, 2007: 12)

(as soul leaves the body so leaves Ranjha. He abandoned the bread and butter of Hazara, his home town and left for Jhang Sial. He left all in utter grief. His soul urged him to leave.)

The artistic beauty of these lines is quite evident. Apart from the initial step of a

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tale; the absention, the lines are marked for classic epic style as well. The second situation according to the model of Propp is ‘Interdiction’ which is addressed to the hero (don’t go there, don’t do this). Through interdiction the hero is warned against some action. In Heer, twice the interdiction has been addressed to Ranjha. First, his brothers, now ashamed of their foul play, try to hold Ranjha back. They ask him not to depart:

“Akh Ranjhia bha keh bani tairay, dais apna chad sidhar nahin

weera ambri jaya ja nahin, sanun nal firaq de mar nahin.”(Warsi,2007:13)

(Tell us brother Ranjha what has happened to you? Don’t go brother leaving us alone. We can’t stand your departure; will die without you.)

Ranjha violates this interdiction and the third situation ‘ the violation of interdiction’ can be traced easily:

“ Ranjhay akhia uthia

rizq maira, maithu bhau tusi keh mangday ho”

Sanbh lia je bap da milakh sara, tusi sak na sain na ang de ho

Was lagjay ta Mansoor wangu mainu cha sooli utay tangday ho

Wichun khushi ho asan de niklne te, muhu akhde gal kiun sang de ho

(Warsi, 2007:13)

(What else can I do for you says Ranjha, I have abandoned my native place.

You, who have snatched from me the inherited land of my father can never be my kins. You can even hang me like Mansoor if you get a chance. You, pretenders, are happy from within on my departure, so, I must go.)

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Ranjha leaves home and starts for Jhang Sial, a far off village which is the native village of Heer. In his way, he stays in a mosque to spend night. Being habitual of singing and playing on flute which serves as a magical weapon in the tale, Ranjha does the same there. His song is so enchanting that the whole village gathers in the mosque to listen to his music. The caretaker of the mosque gets enraged and scolds Ranjha for singing the song in the mosque. He orders him to leave the mosque instantly irrespective of its being night. That village was situated on the bank of river Chenab. Ranjha tries to get some boat but fails and decides to cross the river by swimming through. The villagers being spell-bound by Ranjha's song do come with him to the river side. They try to stop him from swimming as the river is so deep and cold. Here we notice the second interdiction(don't do this).

“saeen wanjhin chanau da unt nahin, dub marain ga thil na sajna wo
charh modhian te tainu asin thilan, koi jan tun dhil na sajna wo
sada aqal shaoor toon khas leeta, riha kakhra hil na sajna wo
huth badhian asin ghulam tairay bhanwain waich pr thil na sajna wo
sadian akhian de wich wang dheeri दौरا ghat bahu hil na sajna wo
Waris Shah mian tairay chokhnay han sada kalja sil na sajna wo”

(Warsi,2007: 21)

(The river Chenab is fathomless to the extent that hundreds of bamboos tied together cannot reach its bottom, so don't swim dear one. We will make you sit astride on our shoulders while swimming if you are so bent upon crossing the

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river but you must not try to lose your life by swimming alone dear one. You have enslaved us by your enchanting song; we are your slaves; do whatever you like to do with us but don't swim dear one. You must remain in our eyes like eye-ball and never leave us dear one.)

Ranjha violates the interdiction again and crosses the river. By much toil, he reaches Jhang. Heer and Ranjha both see each other in the garden of Heer where she was playing with her friends. Ranjha plays on flute and it serves as magical weapon and brings Heer to the scene. They meet as strangers but their eternal love for each other gets recognition. The couple now feels the same intensity and pangs of love in their hearts which departed lovers feel when united after a long time. Ranjha decides to live in that village and by pretext he gets a job of cattle server from the father of Heer, Chauchak Sial, and starts living with them as a servant. The couple use to meet daily by the bank of river Chenab where Ranjha takes the cattle for bathing and Heer goes to play with her friends. Jhang, now a big city of Pakistan is still situated on the bank of same river Chenab as it was on those days. Heer prepares 'choori' (a mixture of bread, butter and sugar to eat) for Ranjha daily and takes it to him. One day, Kaidu, the deformed uncle of Heer, who is very jealous and evil-natured man, happens to see the couple and reports the matter to Heer's father in front of a huge gathering of villagers. Chauchak, Heer's father does not believe on his report and scolds him. Kaidu, now thinking of bringing some solid proof, decides to go to Ranjha in disguise of a beggar and bring some choori as alms in the same pot which was

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easily identifiable by Chauchak of his own home. So, he disguises him and goes to Ranjha on the same moment when Heer goes to bring some drinking water for Ranjha as he was afraid of being recognized by Heer. Here, the next situation proposed by Vladimir Propp, ‘Reconnaissance’ enters the story. According to Propp, it is the situation in which the villain (often in disguise) makes an active attempt of seeking information. See these lines containing ‘Reconnaissance’:

“Kaidu topi sailian pa gul wich, wang faqar de ang wataunda ee
topi pehn ke sheikh di bani soorat, iblees de maker banaunda ee
Heer gai ja nadi wal lain pani, Kaidu an ke much wikhaunda ee
Asi bhukh ne bahut hairan keeta, an sawal khuda da paunda ee”

(Warsi,2007:39)

(Kaidu disguises himself as beggar. He seems to be a very miserable pious man but inwardly he has devilish designs. He appears on the scene when Heer goes to bring water. He begs Ranjhato get some ‘choori’ and says that he is very hungry.)

Ranjha, deceived by disguised Kaidu gives him the pot containing ‘choori’. Kaidu, now triumphant quickly runs back. Here the next three situations given by Propp can be seen. These are:

- 1: Delivery: the villain gains information about the victim.
- 2: Trickery: the villain attempts to deceive the victim to take possession of his belongings.
- 3: Complicity: the trickery of the villain works and the hero naively acts in a way

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that helps the villain.

These three situations are quite evident by these lines in which Heer perceives the matter when she comes back. She addresses Ranjha in these words:

“ Heer akhia Ranjhna bura keetu, tain ta puchna si duhraikay te
mairay aunay teek udeekna si, galin laikay kiun udaikay te
main ta janda nahin sa aih soonha, khair mangia su maithu aikay te
khair laindu hi pichan nu turt bhana, uth wagia kand walaikay te”
(Warsi, 2007:40)

(You did wrong Ranjha, says Heer to him, you should have seen the matter wisely or made him stay till I returned. Ranjha replied that he did not recognize Kaidu, who was disguised as a beggar and requested for some ‘choori’ as alms. Quickly he ran back after getting ‘choori’.)

The next situation is villainy in which the villain causes harm to the hero and the second option of this situation is that a sense of lack is identified by the family or within the community. The first option of this situation is evident from this discourse of Kaidu in which he succeeds in bringing the proof to Heer’s father. Heer tries to snatch ‘choori’ from Kaidu by force but somehow or other, he brings it to Chauchak. See these lines:

“adhi dulh pai, adhi kho lai, chun mail ke parain wich liaunda ee
kaiha manday nai su mool maira, choori paliun khol wikhaunda ee nahin
Chuchkay nu koi mat dainda, nadhi mar ke nahi samjhunda ee
chak nal ikalri jaiy bailey, aj kal koi leek cha launda ee”

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(Warsi,2007:41)

(Half of the ‘choori’ is snatched by Heer but the other half drops down which Kaidu brings to Chauchak and other villagers and says thus: you did not pay heed to me; now I have brought the proof. He produces the pot of ‘choori’ from his pocket and continues as: nobody asks Chauchak to control his daughter by force. She goes to see the servant Ranjha by river side which can soon blemish our family honour.)

Lack can be clearly seen in these lines in which the old women of the village report the matter to the mother of Heer:

“ma Heer de thay lok karan chughli Mehri Malkiay dhiu kharab he ni
asi masian, phuphian laj moian sada andrun jiu kabab hi ni
bailey jandi maseet da naun laikay kachay mar Quran kitab hi ni
loka bhanay masit de wich parhdi ehday sabaq da wakhra bab hi ni”

(Warsi, 2007: 42)

(Women come and tell Heer’s mother that her daughter is spoiled. We as aunts they say, get ashamed and are burning inside with rage. Heer goes to meet her lover with the pretext of going to mosque to read Holy Quran but in fact she studies the scripture of love along with Ranjha.)

The parents of Heer get convinced by these evidences and they arrange Heer’s marriage with Saidu Khaira who was the son of the chiefstom of the neighbouring village. The father of heer orders Ranjha to leave the job and be off at once. Here the situation of meditation enters the story in which the lack is made known and

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the victimized hero is sent away. These lines reflect meditation:

“Rati Ranjhay ne mahin ja an dhoian, Chauchak Sial mathy wat paya e
bhai chad mahin, uth ja ghar nu, tiara tor bura nazar aya ee.”

(Warsi, 2007: 46)

(That night when Ranjha brought back the cattle for rest, Chauchak Sial seemed infuriated. He said to Ranjha: leave the cattle here and go back whence you have come as your attitude has been reported to me as wrong.)

The next situation is beginning of counter action in which the hero decides to act in a way that will resolve the lack. This is a defining moment for the hero as his decision sets the course of future actions and by which a previously ordinary person takes on the mantle of heroism. This situation is very much there in the tale as Ranjha, dejected, goes to the bank of river Chenab where he happens to meet five saints (the people of Punjab strongly believe that there are the heavenly spirits of five saints which often wander on the bank of river Chenab and solve the problems of people with their blessings) Ranjha tells the saints his whole story and his intense love for Heer. The saints bless him with the prediction of his eternal union with Heer.

“bailey rab tha naun le ja warya, hoya dhup de nal zaheer mian
auhdi naik saat ruju an hoi milay rah janday punj peer mian
Ranjha waikh k taba farishtia de, panjan peeran de pakar adheer mian
Mainu Heer da ishq he Heer bakhshu us rab de tusi ho meer mian
Bakhshi Heer dargah thi tudh tain yad karain sanu paway bheer mian

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Mehr nal punjan peeran bakhsh diti khadim ho gai juti Heer mian.”

(Warsi, 2007: 36)

(By the grace God, Ranjha went to the river bank. It was his good luck that the five saints met him on their way to river. Ranjha fell in their feet and asked them to bless him with Heer. The five saints prayed for Ranjha, their prayers were fulfilled and they predicted that Ranjha will be united with Heer)

Then comes the next situation, ‘Departure’ in which the hero leaves the place where he is residing. Ranjha, now being confident of the predicted union with Heer, leaves the job and residence given to him by Heer’s father:

“Ranjha sat khoondi, utun lah bhoora, chad chalya sab mingwar mian
jia chor nu tharay da kharak pahunchay, chad turay he san da par mian.”

(Warsi, 2007: 47)

(Ranjha throws away the stick with which he used to handle the cattle and he departs. Same as some thief when hearing noise of gatherers flees away leaving everything behind)

The same can be treated as the next situation of the tale given by Vladimir Propp. This situation is ‘First function of the donor’ in which hero is tested either he can stand the crisis or not. So, here Ranjha is tested. Ranjha leaves the job of Chauchak and withstands the test which may be treated as the next situation of the story which is called ‘Hero’s reaction’. Ranjha goes to live by the bank of river Chenab as he does not want to leave the village of Heer. Heer, one day deceiving her parents goes to meet Ranjha on the river bank and there, again,

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appear the five saints who guide the couple about their future. Here the situation no.15 ‘Guidance’ can be traced from the tale:

“bacha duhan ne rab nu yad krna, nahin ishq nu leek lagawna ee
bacha kha choori, cho majh boori, zara jiu nu nhin wilawna ee
tuhanu mehna jag ne lawna ai, pr ishq thi nas na jawna ee
ais ishq da wanj biupar aihu, jiu jan te sees gawanwna ee”

(Warsi, 2007:50)

(Always remember God, my children and remain contented but never blemish your love for each other. People will raise fingers on you but you should not abandon love. Love always tests the lovers to the extent that it can take life as even).

They receive the guidance and Heer returns home. Meanwhile, her parents arrange her marriage and forcefully get her married as she refuses for that marriage. Heer does not accept that wedlock from her heart and leaves the home of her parents and her Ranjha with heavy heart. Here, the depiction of Heer’s emotional departure from the home of her parents is quite heart rending. It, however, can be treated as the next situation of the story which is ‘Liquidation’ in which the initial lack of the tale is resolved. Heer’s wedding can be treated as ‘Liquidation’ as the initial lack for her parents is now apparently resolved:

“doli chardian marian Heer cheekan, mainu le chalay babla le chalay
mainu rakh le babla Heer akhay doli ghat kahar ne le chalay
maira akhya kaday na morda sain,oh samay babal kithay gaiy chalay

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tairi chtar chawain babal rukh wangu,ghri wang musafran beh chalay”

(Warsi,2007:110)

(Heer cried and screamed while ready to leave her father’s home. She says: o’ father, keep me at your home; they are taking me away. You have never ignored which I used to say, so don’t let me go. I sat under your fatherly shelter for a few days and now you have put me under the cruel sunshine of grief and gloom. See, I am leaving your home empty handed and in tears.)

These lines, apart from the symbolic significance and the beauty of narrative art, depict the true spirit of love. “Waris wept in the sobs of Heer. This ballad has been composed by many but no one could catch the spirit of dejected beloved’s inner feelings.” (Narang, 1987:165)

Heer, reaches the home of her husband quite unwillingly and is fully determined to go to her Ranjha as soon as possible. After a couple of days, she writes a letter to Ranjha and asks him to come in disguise of a monk to take her back. Ranjha , again in pursuit of magical agents, approaches five saints who bless Ranjha again and this can be taken as next situation which is ‘ Receipt of Magical Agents’. It can also be treated as ‘Branding of the Hero’ and ‘ Struggle’ as well. The marriage of Heer and her letter to Ranjha containing the request of his ‘Unrecognized Arrival’ bring the next three situations of the plot. Here the tale takes a great turn. These situations, Propp says, are:

1. Return
2. Pursuit

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3. Rescue

Ranjha, the hero of the tale returns to his pursuit of Heer in order to rescue Heer from the shackles of cruel society and its so-called bonds. Heer writes to Ranjha that he should come disguised to rescue her:

“tairay wastay bahut udas han main, Raba mail tu chirin vichunian nu
hathi mapian diti sa zalman nu, lga loon kalaijian bhunian nu
mot atay sanjog na talay moolay, kon morda sahian punian nu
jogi ho k a tu sajna wo, kon janda jogian munian nu.(Warsi, 2007: 129)

(Heer says, I miss you a lot Ranjha. May God unite us the departed lovers. My parents have put me in the cruel hands of my husband; so my heart bleeds. It is my death like fate and no one can deny death. O, my dear Ranjha do come to rescue me in the disguise of a monk as no body questions such people anywhere.)

This request of Heer put Ranjha in the next situation which is ‘Difficult Task’ it is really a difficult task for Ranjha. After much meditation, Ranjha decides to go to the cottage of a hermit ‘Balnath Jogi’ to become his disciple in order to get a disguise of a monk. Hermits and monks are often bald-headed, they pierce their ears to wear ear rings. They are not easily recognized as they balm their body and face with a black liquid. Ranjha, gets spiritual guidance from Guru Balnath Jogi. See the lines in which there is a depiction of Ranjha’s getting new disguise:

“bujhi ishq di vau nu ag lagi, sama aya hai shoq jagawanay da
Balnath de tilay da rah pharya, muta jagya kan parwawnay da”

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(Warsi, 2007:133)

(The extinguished fire of love is now inflamed and the time of fulfillment has come. Ranjha starts for the cottage of Balnath and decides to pierce his ears in order to disguise himself as monk.)

Ranjha reaches to Balnath, the hermit and requests him to make Ranjha his disciple. With much effort he succeeds to convince Balnath who, finally, agrees to accept him as his disciple. We can entitle this situation as ‘Transfiguration’ in which, according to Vladimir Propp, the hero is given new appearance:

“Balnath ne samnay sad Dheedu, jog dain nu pas baha lia su
Rod bhod hoya, sua mali mun te, sabhu kormay da nam galya su
Kan par k, jhar ke hirs hasrat, ik pal wich man dikha liya su
Le k ustra dard firaq wala, palk jhalak wich rod kr dalya su.”

(Warsi, 2007: 145)

(Balnath made Dheedu (Ranjha) sit in front of him to make him monk. Ranjha put the black liquid on his face. Balnath pierced the ears of Ranjha to shed aside his selfishness. He took the scissors of grief to make Ranjha bald-headed)

Finally, Ranjha reaches the village of Heer ,disguised as hermit (monk). Here comes the next situation of the story, ‘Unrecognized Arrival’. Some girls of the village see the hermit (Ranjha) and questions him about his identity and native place. Ranjha replies as:

“Ranjha akhda khial na pawo mairay, sap, shinh, faqir da dais kiah
Koonjan wang mamolian dais chaday, asan zat, sifat te bhais kiah”

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(Warsi, 2007: 170)

(Ranjha says, o' girls don't disturb me as there is no native place of either serpents or lions or monks. They wander from place to place as do the gypsies and cranes. They have no identity.)

One among these girls was 'Sehti' Heer's sister-in-law who tells Heer about the monk and next day, bring Ranjha home as it was considered good omen to bring hermits or monks home in those days in rural Punjab. Heer, at once recognizes Ranjha but remains silent. Ranjha prays for Heer in style of monks and says that her departed lover will soon be united with her. Heer replies in these lines which can be cited as the next two situations of the plot, which are:

1. Recognition
2. Exposure of the hero

So, in these lines the identity of Ranjha, the hero is exposed to Heer:

“Heer akhdi jogia jhoot akhain, kon ruthray yar milaunda ee
aiha koi na milya main dhoondh thaki jaira gian num or liaunda ee”

(Warsi, 2007: 218)

(Heer Says, O Monk you are telling lies as no one can re-unite the separated lovers)

Next day, Heer plans to elope with Ranjha and pretends that she has been stung by a serpent. The husband of Heer brings Ranjha, the only available monk in the vicinity for her treatment as in those days the monks and hermits were considered to deal with such cases. Ranjha makes one night stay in the room of the patient (Heer) and at midnight they elope together. This can be taken as the second last situation given by Propp which is

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‘Solution’ in which the task is resolved. It can also be treated as, ‘Punishment of the villain’. Both Heer and Ranjha go to the court of the king (Raja Addli) who was famous for his justice. The couple tells the whole story to the king and Heer says that her parents has got her married forcefully whereas she wanted to marry Ranjha whom she is in love with. The king issues a decree of their marriage and sends for the parents of Heer. The parents arrive in the court and takes Heer with them with the promise that they will obey the order of the king and arrange the marriage of Heer with Ranjha. The king asks Ranjha to bring his family members and the wedding procession according to the convention. Ranjha goes to bring his family. Meanwhile, the parents of Heer who had evil designs, kill Heer by poisoning her. Ranjha returns, get informed about Heer’s death and himself dies at once. Their love was true, pure and eternal, so, their souls unite in heaven. Their eternal union can be taken as ‘Wedding’ the last situation of the tale given by Vladimir Propp. See the lines:

“Ranjhay wang Farhad de ah kadhi, jan ho su gai hawa mian
Dowain dar fana thi gaiy sabit, ja rupay ne dar baqa mian
Dowain rah majaz de rahay qaim, nal sidq de gaiy wiha mian
Waris Shah is khawab saraiy andar kai wajray gaiy waja mian”

(Warsi, 2007: 336)

(Ranjha lamented like Farhad and died. Both Heer and Ranjha remained steadfast in love in this world so they are united in the eternal world. They were true to each other but being mortal had to die. Waris Shah, this world is like an inn where so many beat their trumpets and leave after all.)

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Conclusion

This paper clearly supports the claim that Heer Waris Shah, if judged according to narrative frame work, is second to none. This is the great epic of love which speaks volumes for beauty of style and diction. “Very fine characterization, colloquial speech of all types, great wealth of knowledge, idioms, figures of speech, imagery in abundance and variety of linguistic usages all over the text. These and many other things, such as, the dramatic way in which the story is narrated, the succession of scene after scene that builds the story and storms of unique poetry that occur from place to place everywhere, have made this classic of the 18th century, the most popular book of the language for persons of all ranks and faiths of the Punjab.” (Serebryakov, 1975:55)

End Notes

Choori: A sweet dish of rural Punjab made by mixing bread, butter and sugar.

Punj Peer: the five great sufi sages or spiritual guides i.e. Hazrat Baba Farid, Hazrat Lal Shahbaz Qalander, Hazrat Jalal-u-Din Surkh Bukhari, Harat Bahau din Zikrya Multani and Khawaja Khizar.

Adli Raja: the ruler of Kot Qaboola, near Pakpatan. His name was Muhammad Adil(1553-1557). He was the nephew of Sher Shah Suri. In his court Heer and Ranjha were taken.

Baila: River bank. In rural Punjab it mostly serves as a place to walk and play

Takht Hazara: A small town in Punjab, the native town of Ranjha.

Jhang Sial: Now a city in Punjab, at the time of Heer it was a small village. Native

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village of Heer.

Balnath: Guru Balnath Jogi is a prominent, legendary figure in the mystic tradition of Punjabi literature. Like an earlier Guru Gorakhnath, he is considered to be linked with Tilla Jogian, near Jhelam in Northern Punjab. It was here that Ranjha went to take spiritual guidance.

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